

LITERARY NOTES.

Mr. Winter's poems are to be republished by David Douglas, of Edinburgh, in an edition uniform with that of his "Shakespeare's England."

Bronson Alcott's book on Emerson—"an estimate of his character and genius"—will shortly be published by Cupples & Hurd.

The late E. P. Roe finished only the day before his death the serial story, "Miss Lou," which is now appearing in "The Cosmopolitan." It is a story of the South, the heroine thereof being a charming "Lou" who is rescued by a gallant Northern soldier from an unwished-for marriage with a fiery Southern cousin. "The Cosmopolitan," by the way, is greatly improving under its new management, though we cannot say that we find the colored illustrations particularly admirable.

Mr. Browning wrote to "The Independent" two years ago that he was "hardened in my conviction of such old standing!—that my poems, smaller or greater, make very little impression at their first appearance."

Mrs. Ayrton is a clever Englishwoman who sometimes gives lectures on such terrifying subjects as "Women and Science." It is said that Mrs. Ayrton, who was before her marriage Miss Marks, is the original of the sprightly Myra in "Daniel Deronda."

An Indiana correspondent tells The Tribune that Mr. James Whitcomb Riley, the poet, has a curious inability to form true conceptions of distances and directions. He dreams a journey more than a child does its first step alone, and never feels sure of reaching his destination unless accompanied by a friend. Even in Indianapolis, his home for so many years, he often becomes bewildered and the prospect of being obliged to escort to him a lady who happens to spend the evening with him at the home of mutual friends. Too gallant to give expression to his fears, however, he undertakes the mission. After an hour or two his hostess of the evening, being summoned to the drawing room, found there a very embarrassed Riley. He explained that after taking the lady home he had wandered about in a vain effort to find his own home, had at last found himself again at her gate, and wanted a guide.

The first bit of verse that Matthew Arnold ever printed was his Rugby prize poem, "Alaric," written when he was eighteen. This prophecy of Alaric's end is not dazzling poetry, but it has some music: "One little year! that restless soul shall rest,

That fresh of vigor still abounding clay,

And many waters hold their joyous way;

Not wake the weary soul that slumbers on below."

Andrew Lang, Dickens and applauds him locally, but he concedes that some of his "notes of pathos" are false—and in this a great many admirers of the English novelist will agree with him. "Conceive," he says, "a child of Donbey's age romancing with his latest breath! Tell them that the picture on the stairs at school is not Divine enough?" That is not the delirium of infancy, that is art criticism; it is "The Atheneum" on Mr. Holman Hunt. It is true not to nature, it is not good in art." The tears this kind of pathos evokes are too easy; the sensibility it touches is weak.

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